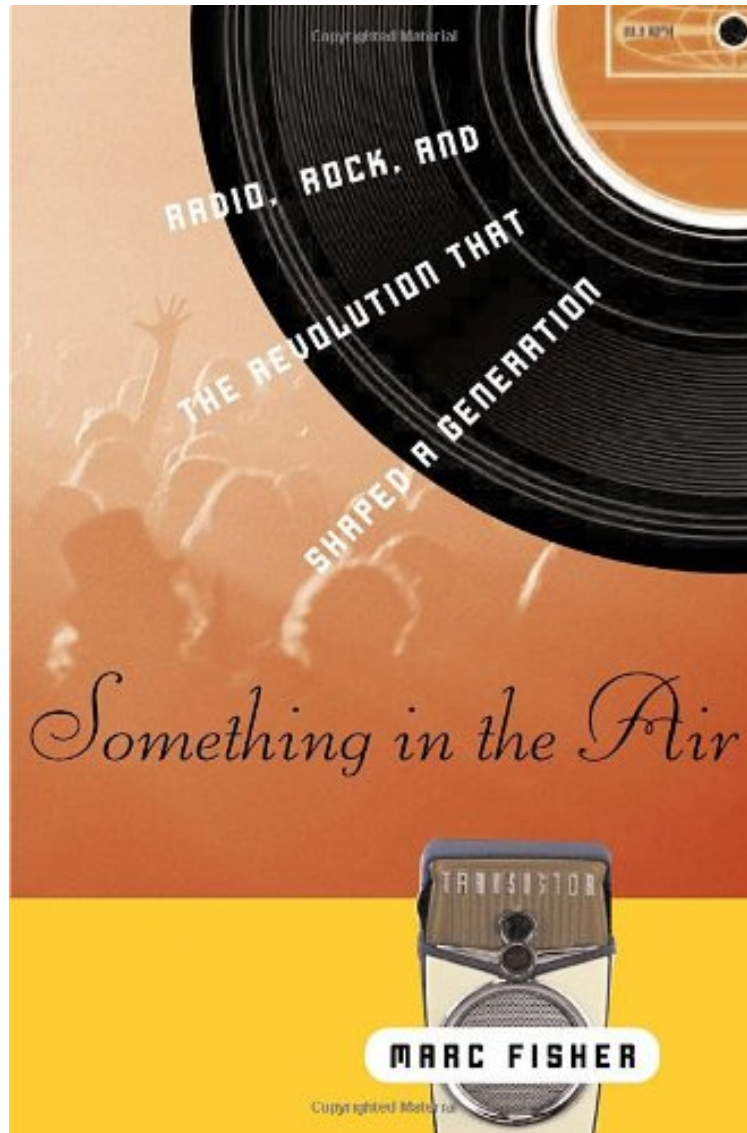


(Free download) Something in the Air: Radio, Rock, and the Revolution That Shaped a Generation

Something in the Air: Radio, Rock, and the Revolution That Shaped a Generation

Marc Fisher

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Marc Fisher : Something in the Air: Radio, Rock, and the Revolution That Shaped a Generation before purchasing it in order to gage whether or not it would be worth my time, and all praised Something in the Air: Radio, Rock, and the Revolution That Shaped a Generation:

0 of 0 people found the following review helpful. Beautifully written history of radioBy Tracy DeatonFisher beautifully recaps the history of radio, from pioneer all-night storytellers like Jean Shepherd to crazies like Wolfman Jack, from stars like Howard Stern and Rush Limbaugh to small-town DJ's -- and he never forgets about the little things that made radio special. It's hard to describe the atmosphere and nostalgia that fills this book -- the chapter on Jean Shepherd was enough to win me over. Beautifully written, filled with great memories and solid period information. You'll wonder how a media as unique and powerful as this devolved into the same old mush we have today -- and Fisher provides some insight in that area.0 of 0 people found the following review helpful. First few chapters superbBy Robert WeisbuchWell-written, and the first few chapters provide as good a history of Top 40 format beginnings as you will find. It's tipped toward Todd Storz and away from Gordon McLendon, but other sources head in the other direction, and so this is good balance. As the book continues, it becomes more of a grab-bag, but it is never less than enjoyable.0 of 0 people found the following review helpful. Good read for radio historyBy D. JonesI would not have read this book but I purchased it for a class project. It is very good for someone interested in the history of radio. I enjoyed it. I gave it to a student and bought this one for my home library.

A sweeping, anecdotal account of the great sounds and voices of radioand how it became a bonding agent for a generation of American youthWhen television became the next big thing in broadcast entertainment, everyone figured video would kill the radio starand radio, period. But radio came roaring back with a whole new concept. The war was over, the baby boom was on, the country was in clover, and a bold new beat was giving the syrupy songs of yesteryear a run for their money. Add transistors, 45 rpm records, and a young man named Elvis to the mix, and the result was the perfect storm that rocked, rolled, and reinvented radio.Visionary entrepreneurs like Todd Storz pioneered the Top 40 concept, which united a generation. But it took trendsetting disc jockeys like Alan Freed, Murray the K, Wolfman Jack, Cousin Brucie, and their fast-talking, too-cool-for-school counterparts across the land to turn time, temperature, and the same irresistible hit tunes played again and again into the ubiquitous sound track of the fifties and sixties. The Top 40 sound broke through racial barriers, galvanized coming-of-age kids (and scandalized their perplexed parents), and provided the insistent, inescapable backbeat for times that were a-changin.Along with rock-and-roll music came the attitude that would literally change the voice of radio forever, via the likes of raconteur Jean Shepherd, who captivated his loyal following of Night People; the inimitable Bob Fass, whose groundbreaking Radio Unnameable inaugurated the anything-goes free-form style that would come to define the alternative frontier of FM; and a small-time Top 40 deejay who would ultimately find national fame as a political talk-show host named Rush Limbaugh.From Hunter Hancock, who pushed beyond the limits of 1950s racial segregation with rhythm and blues and hepcat patter, to Howard Stern, who blew through all the limits with a blue streak of outrageous on-air antics; from the heyday of summer songs that united carefree listeners to the latter days of political talk that divides contentious callers; from the haze of classic rock to the latest craze in hip-hop, *Something in the Air* chronicles the extraordinary evolution of the unique and timeless medium that captured our hearts and minds, shook up our souls, tuned inand turned onour consciousness, and went from being written off to rewriting the rules of pop culture.

From Publishers WeeklyThere's not a bit of dead air in this well-written and researched history of radio and its pivotal role in the emergence of American youth culture. Washington Post columnist Fisher (*After the Wall: Germany, the Germans and the Burdens of History*) traces the evolution of radio from the 1950s, when the spread and popularity of television made it almost extinct, to its rise to become "the sound track of American life" and "the mere act of listening made you feel like a part of a secret society." Built around narratives compiled from nearly 100 interviews, Fisher knits together a compelling story detailing how radio helped penetrate race barriers, created a "shared pop culture" and was the "birthing room of the counterculture." Fisher shows readers how the personalities of radio shaped our popular culture, from visionaries like marketing genius Todd Storz to radio artists Cousin Brucie of New York and Jean Shepherd, who was a precursor to Garrison Keillor and Ira Glass. He follows radio's decline from a medium driven by freedom and passion to one comprising wastelands of unmanned stations, prefab formats and narrow niche markets. Fisher does more than take a nostalgic look backward at what we've lost. (Jan.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.From BooklistOn a path paved with deejay profiles and pithy anecdotes, Fisher tracks how rock programming in the 1950s saved radio from oblivion as TV became America's entertainment medium of choice. Obvious profile choices, such as Alan Freed, have their stories retold, and obscurer figures, such as Todd Storz, who developed the Top 40 concept, are given their due. Wolfman Jack is limned, of course, and so is Hunter Hancock, an important figure, along with Freed, in bringing African American music to the mainstream. Eventually, such rock programming led to a comprehensive change in what Americans expected to hear on the radio, with music or not, and irreverent wordsmiths like Jean Shepard paved the way for the likes of Howard Stern today. Fisher covers a lot of ground in a lengthy study, and the sheer enjoyment felt by the people he writes about helps carry the story along. This is rock and entertainment-world history that explains the changing bottom line in the economics of delivering entertainment to the masses. Mike TribbyCopyright American Library Association. All rights reserved As Fisher makes clear in this elegantly written and deeply researched study of how radio has shaped

American culture, the medium is always amorphous, changing to fit the zeitgeist of every year's consumer needs.... Fisher entertainingly retells the frenetic history of radio in America. What makes *Something in the Air* so charming is Fisher's upbeat belief in the redeeming power of radio.... As his beloved medium adapts, Fisher is out there listening, making sense of the airwaves that remain such a potent part of our lives. --Douglas Brinkley, a professor of history at Tulane University, in *The Washington Post*. There's not a bit of dead air in this well-written and researched history of radio and its pivotal role in the emergence of American youth culture. *Washington Post* columnist Fisher traces the evolution of radio from the 1950s, when the spread and popularity of television made it almost extinct, to its rise to become "the sound track of American life" and "the mere act of listening made you feel like a part of a secret society." Built around narratives compiled from nearly 100 interviews, Fisher knits together a compelling story detailing how radio helped penetrate race barriers, created a "shared pop culture" and was the "birthing room of the counterculture." --Publishers Weekly